

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 89

TOLEDO, OHIO

MARCH, 1940



SELF-PORTRAIT

SIR JOSHUA REYNOLDS
GIFT OF EDWARD DRUMMOND LIBBEY



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*Art is that science whose laws applied to all things made by man make them
most pleasing to the senses*

George W. Stevens

EDITORIAL

THE Venetian Exhibition did its duty. In itself and in its results it came up to all our expectations.

We have had no more distinguished showing since our Inaugural in 1912. We believe it safe to say that no more important exhibition has been held anywhere this season.

It stimulated a great interest in Toledo and brought many a visitor from out of town. The attendance at the Museum while it was current was just short of fifty thousand.

The catalogue was both scholarly and interesting, and over two thousand copies of it were bought and used extensively.

The exhibition proved that there is a lively interest in art in Toledo. Many visitors returned to it time and again.

It also seems to us that it has quickened the interest in our own collections, for during the exhibition and since we have noticed an increased number of visitors in all our galleries.

When we presented our plan for the Annual Professorship to the Carnegie Corporation, the exhibition was an integral part—and a very important one—of the scheme. We knew that the class work and the seminar would appeal to the few, the general lectures to a greater number. It is the function of the exhibition to point up the year's work and to broaden the influence of the Museum and its educational work. We feel that it has more than justified its purpose.

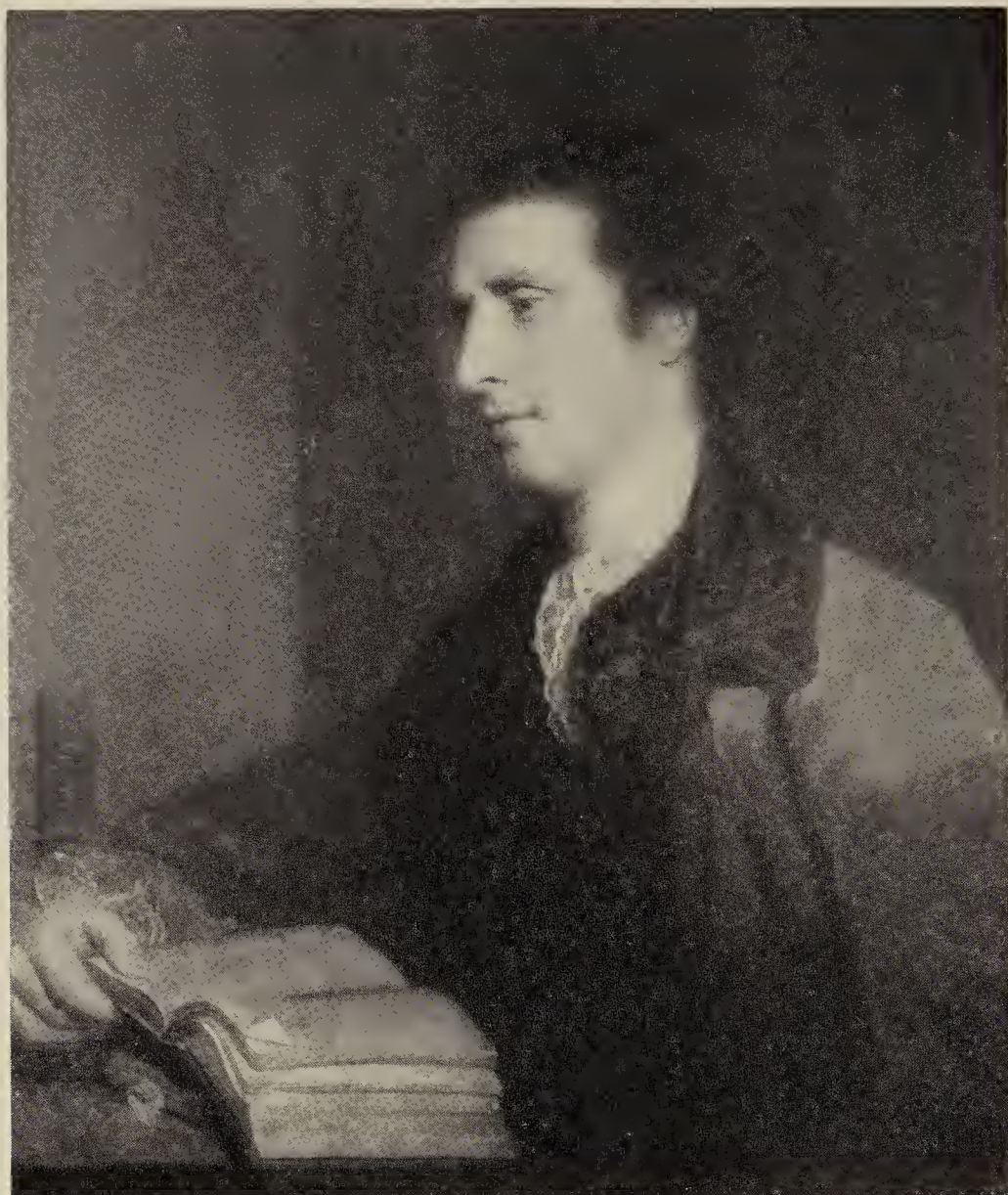
TWO PORTRAITS BY REYNOLDS

SIR JOSHUA REYNOLDS was the first of that group of painters whom Hogarth called the "portrait manufacturers." He was also the prototype of all society painters since his time. Endowed with a keen sense of composition and coloring, great manual dexterity in draughtsmanship and brush work, he was never unappreciative of his sitters nor unflattering in his depiction of them. His tremendous popular vogue coupled with incredible speed and industry gave the continuous flow of works from his brush, at least in the eyes of Hogarth, the appearance of an industrial production line.

Reynolds came upon the scene at a time fitted to the display of his talents. The condition of England in his day was comparable to that of Holland in the time of Rembrandt and Hals. Then Holland, having achieved its independence, had risen to great commercial power, its citizens to wealth, pride and eagerness to leave to posterity their likenesses by the hands of contemporary artists. A century later England had settled the most serious of its internal dissensions by the revolution of 1688, the resultant accession of William and Mary and the adoption of the Bill of Rights. Scotland and England were joined in final union in 1707 and by the middle of the century the colonial empire was well on its way and the extension of commerce throughout the world was bringing great wealth to England with a consequent enrichment of its citizens and an opening of the field of portraiture to its artists.

Although at an earlier date Holbein and Van Dyck had immortalized many an Englishman, such masters were imported from the continent, and Reynolds was the first of the native sons to achieve eminence as a portraitist. Son of a clergyman turned schoolmaster, Reynolds was born in Devonshire in 1723. He found no parental opposition to his choice of a career, his talent having made itself evident at an early age. At seventeen he was apprenticed to a London painter with whom he worked for two years, chiefly copying paintings by the later Italians. After some years of rather desultory effort Commodore Keppel, departing on a tour of duty in the Mediterranean, took him along to Gibraltar, northern Africa, the Balearic Isles, depositing him at Leghorn, whence he went to Rome, Florence, Venice and other Italian cities, returning to England, after more than three years, by way of Paris. During this time he had painted many portraits, had copied and studied the old masters, admiring them all, from

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SIR WILLIAM HAMILTON

SIR JOSHUA REYNOLDS

GIFT OF EDWARD DRUMMOND LIBBEY

Masaccio to Guido Reni. Rembrandt and the Venetians, with their handling of light and shade, contributed most particularly to the development of his technique.

Soon after his return to England he established himself, early in 1753, in London. Coffee drinking and literature were upon the town. The beverage had become the popular and fashionable drink. Coffee houses were thicker than pubs. They served the purpose of cheap and informal clubs. Congenial groups gathered in them for news, gossip, discussion. One of them became a center for writers, and there in genial conversation many a literary idea was born and fine phrase polished. Richardson had brought

out Pamela in 1740. By the time of Reynolds' advent, Fielding had published *Amelia*, Gray had written his *Elegy in a Country Churchyard*, Johnson was at work upon his *Dictionary*; Edmund Burke and Oliver Goldsmith were struggling young men; the first volume of Hume's *History of England* was to appear within but a year, while Gibbon's *Decline and Fall of the Roman Empire* was not to be in print for more than twenty years; Garrick was established as a successful actor, while Mrs. Siddons had not yet been born. These became his acquaintances, some of them his intimates. With Johnson and Burke, Reynolds later founded the Literary Club, center of some of the most brilliant, and, from the mouth of Johnson, ponderous, conversation of London.

Reynolds had hardly set his studio in order when sitters began to flock to it. He did well by them all, finding time also to paint figure pieces and subject pictures besides formal portraits. His eminence was soon recognized, even by his colleagues, and when, in 1768 the Royal Academy was founded as the result of a schism in the Incorporated Society of Artists, he, who had remained aloof from both factions, was called to its presidency. This office, which he retained until his death, gave him the opportunity to deliver his brilliant, though erratic, superficial, and at times confused Discourses. Reynolds' theories as here expounded and his practices as revealed in his paintings have influenced countless artists.

While Hogarth represented an essentially native talent, Reynolds was never able to throw off the influence of Italy. His historical and mythological works are conventional, theatrical assemblages of figures; his occasional religious subjects are empty of all spiritual significance. His genre pieces, more popular and better known, are equally lacking in any depth of feeling. The most famous of them, the *Age of Innocence*, once a favorite decoration on the walls of school girls, while over-pretty to present day tastes, is simple, graceful and charming.

Reynolds' portraiture, by far the greatest portion of his output, constitutes his real, perhaps only, claim to fame. There, too, his gifts were not of the greatest. Nothing came from his hand to compare with Velasquez' *Innocent X*, Titian's *Paul III*, Rembrandt's *Dr. Tulp*, or, for that matter, countless other works by even lesser masters. His great abilities in composition and technique redeem his works from mediocrity. Certain tricks in the use of accessories approaching stage-setting give to some considerable distinction. Lord Heathfield, the defender of Gibraltar, a man of distinguished mien, is placed in historic setting, holding the great key against a background of smoke and cannon. Dr. Johnson in

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unkempt coat is admirably understood, magnificently characterized, a real masterpiece. Except for the Dr. Johnson and a few others, his work reaches its greatest excellence in the portraits of women. Even here he lacks the searching penetration, the characterful rendition of a Holbein. But he did present his fair subjects, frequently set against a background of English verdure, with a charming grace and distinction far removed from his literal and unimaginative treatment of men. The Nelly O'Brien rises to supreme heights in its presentation of the vapid countenance of a woman noted for pure physical charm untrammelled by any intellectual attainment.

The Toledo Museum is fortunate in the possession of three of Reynolds' canvases. One of them, outstanding for beauty and charm among his works, is the portrait of The Hon. Mrs. Watson, the gift of our Chairman, Arthur J. Secor. Attention was called to it in our issue of June, 1933. It has been frequently invited by, and lent with pride to, other museums.

Another represents Sir William Hamilton. It is typical of the bulk of Reynolds' portraiture of men. The strong contrast of light and shade, arranged by the formula which he had evolved from the study of Rembrandt and the Venetians, is used to its best advantage. The brilliant lighting of the face and the strong red of the coat, darkened by infinite gradations and surrounded by tones ranging from greyed yellow-greens to black, produce an arresting and effective result. The faithfulness of the likeness from so accomplished a draughtsman as Reynolds may be taken for granted. We may also be sure that while perhaps not flattering to the sitter, it is certainly not the reverse. We cannot, however, help but feel a superficiality and a sense that the pose has been carefully worked out by the artist. There is no evidence of the bone structure, of the physical form of the man. We see surface, and surface alone. We feel sure that this was not a natural attitude for Sir William, but rather one conceived for him in the mind of Sir Joshua. The book he is holding, those beyond the hand, have every appearance of stage properties, introduced for effect on composition as well as to mark Hamilton as a man of literary tastes.

Of an entirely different stripe is the Self-Portrait. Where that of Sir William Hamilton gives the effect of having been dashed off in almost mechanized productivity, his representation of himself shows the true measure of his abilities. In this, as in his other self-portraits, Reynolds, like Greuze, reveals a certain depth of observation and quality of execution unexpected and rarely

encountered in his other works. Here is no flattery. The disfigured lip, result of a fall from a horse, the heavy-rimmed glasses are portrayed as faithfully, emphasized as strongly as need be. He has not dramatized himself, but has given us a clear insight into the man as he was. The coat covers flesh and bone shoulders, is not just a colorful drapery. There is depth of modeling, strength of contour in the face, expression in the eyes and mouth. He has shown in his own likeness that grasp of character which he usually sacrificed to the demands of fashion and taste. Lack of pretension and restrained simplicity mark a departure from the usual grandiloquent and decorative portrait of the age and the artist.

The Reynolds Self-Portrait and Sir William Hamilton were presented to the Museum by Edward Drummond Libbey. Together with the Mrs. Watson, given by Mr. Secor, they show three of his many phases. In his case, as in many another, it would require a whole gallery to give a complete understanding of the genius of the artist. His genre work, his figure compositions, his religious and mythological subjects each bring their own contribution, for his interests were broad and his approach varied.

GIFT OF A MAC LAUGHLAN WATER COLOR

DONALD SHAW MACLAUGHLAN, best known as an etcher, devoted himself almost exclusively to the graphic medium throughout his long career. Though his reputation and fame rest on his achievements with the etcher's needle, he painted both oils and water colors.

One of his water colors, titled Venetian Canal, dated 1912, is a recent acquisition of the Museum through the gift of Miss Alice Roullier of Chicago. In 1933 the Museum was presented by Miss Roullier with a collection of nearly one hundred fifty etchings by MacLaughlan, and it is of interest to have added to this group a work of the same artist in another technique.

The Museum's water color gives evidence of the background of fine draughtsmanship which was MacLaughlan's gift as an etcher. The pen and ink outline which reinforces the pencil sketch forms the basic strength of the work, which is a rendering in line and color rather than a pure water color painting. The technique is of a type which we associate with many of the British water colorists, among them also the noted etchers, James McBey and Muirhead Bone. Architectural in treatment, it is by no means a mere architectural drawing. The details are suggested rather than finished and its skillful sureness and simplicity give the

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VENETIAN CANAL

DONALD SHAW MAC LAUGHLAN

GIFT OF MISS ALICE ROULLIER

feeling of a quick sketch. Delicate in color, with the brilliant sunlight suggestive of the city, a corner of a Venetian canal is shown, the crowded buildings and narrow canal contrasted with a broad promenade which separates them. The distance is blocked by the façade of a church—a characteristic feature frequently noticed in Venetian vistas. It is interesting to compare this view of Venice with such earlier scenes as those by the eighteenth century painters, Guardi and Bellotto. There is little difference in the elements of the composition, even in the arrangement. Only the technique has changed.

MacLaughlan was born in Canada in 1876 and moved to Boston as a child. He went abroad to study at the age of twenty-two and thereafter traveled extensively in England, France, Switzerland and Italy. In 1904 he first made his home in Italy, where he lived for many years both in Venice and elsewhere. Although he spent little time in this country, he contributed to the leading print exhibitions and was a member of the American Society of Etchers. MacLaughlan died while in Europe in the summer of 1938.

REPORT OF THE DIRECTOR FOR 1939

WE CANNOT claim that the year 1939 has been spectacular in any respect. Rather, it has been a year of quiet, steady progress in the development of the Museum's educational activities, in the improvement of its organization and presentation of its collections and exhibitions.

Throughout the year, it has been the feeling of the Art Committee that the condition of the times as well as the state of our own finances indicated extreme prudence and caution in the making of investments in works of art. It has always been our policy to make purchases only when we had in hand the funds necessary therefor. We have also always felt that it was wise for us to accumulate funds in sufficient amount that we might secure an occasional outstanding masterpiece rather than be tempted by a greater number of lesser, perhaps even secondary or third-rate, objects. Our strict adherence over a period of years to this policy is responsible for the remarkably high quality of our collections, which brings universal praise from all connoisseurs and critics who visit our Museum or who know of our collections through our publications of them. We have also felt with the world in a state of crisis and now in war that we could not overlook the fact that any prolonged duration of the current turmoil would bring upon the market many paintings and other works of art heretofore unobtainable. It seems improbable to us that the present war will produce new collectors of great wealth to absorb any such liquidation as may occur, and that, should the conflict continue for any great length of time, it might easily produce a sufficient oversupply of works of art as to materially depress the current scale of prices. It is our hope, therefore, to build up a reserve to enable us to take advantage of circumstances which may arise. While the experience of the last war would not justify this policy, we feel that the creation of tremendous new wealth which arose from it is highly improbable in the present instance, and that it is unlikely that there will be any great increase in art prices, even if there is no decided decrease therein.

Our acquisitions for the past year, even under our policy of severe restraint, have not been negligible. We have long sought a work by Gauguin to join those by Van Gogh which we secured some years ago. In our searching, we have viewed and rejected many, either because they did not meet our standards of quality or because they exceeded our standards of price. We were able this year to make a most fortunate purchase, the *Street in Tahiti*,

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which, to our minds, seems to represent Gauguin at his best, to show all of his contribution of designed pattern and exotic color harmonies to the current of art, and to be an adequate representation of his place in Post-Impressionism.

We were also able to acquire at auction the painting by Toulouse-Lautrec entitled *Woman in the Garden*. While Lautrec is in no sense to be rated with the greatest of artists even in his own day, he was nonetheless a most interesting and competent painter, depicting certain facets of the life of his time as has no one else, and we are most happy to have a picture by his hand which is pleasing in subject as well as in handling, and which shows adequately his abilities. Both of these pictures were acquired from the funds bequeathed by Edward Drummond Libbey.

We have also purchased *Sussex Farm* by Duncan Grant, one of the leading English contemporaries, water colors entitled *Spanish Landscape* by Preston Dickinson and *Wet Snow* by John Whorf and a tempera, *Sand Dunes* by Zoltan Sepeshy.

We have for a number of years made it a practice to lend certain of our paintings which were not regularly hung in our galleries to various institutions in Toledo. Mrs. Kate Brainard Lamb has most generously presented to us for such use her very handsome *Decorative Still Life* which has been shown in our galleries and will soon be hanging elsewhere in Toledo.

From the Winthrop H. Perry fund we have purchased a magnificent impression of one of Dürer's great engravings, the *Adam and Eve*, which is of quality comparable to the Rembrandt *Three Trees* which Mr. and Mrs. Perry gave us some years ago. From the Frederick B. and Kate L. Shoemaker fund we have acquired an engraving by Barthel Beham, the *Battle of the Nude Men*; a lithograph by Daumier, *La Vente Legislatif*; a wood engraving by Lucas Cranach, the *Tournament*; a color lithograph by Toulouse-Lautrec, *La Goulue and Her Sister*; and two sketches by Walt Disney, *Donald's Penguins* and the *Ugly Duckling*.

Also from the Shoemaker fund we have acquired the first edition of the *Authorized Version of the Bible* printed in England in 1611, the *Rheims New Testament* printed in 1582, and a most magnificent sixteenth century illuminated page from a manuscript. The Perry fund has also provided us with a set of sixty pages from important Bibles dating from 1121 until the present time.

Mr. H. A. Fee of Adrian, Michigan has presented to us seven splendid Chinese porcelain vases, two of the Ch'ien Lung period and five of the Yung Cheng period, which are most excellent and important additions to our collection of Oriental art. We were

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A GROUP FROM AUBURNDALE KINDERGARTEN

also able to acquire for that collection, from a fund bequeathed us by the late George Pomeroy, T'ang dynasty pottery figures of a court lady and of seated musicians. Mr. Hubert D. Bennett has transferred to us title to his collection of some three hundred and fifty-three contemporary Japanese prints by the leading workers in that medium. This collection or selections from it have been shown in the Museum a number of times and the prints are well known to our visitors.

For our ceramics collection we have secured an Italian majolica plate made at Gubbio in 1531 and signed by Master Giorgio, one of the most important potters of the sixteenth century.

Miss Caroline Morgan has presented to us two nineteenth century English wine glasses; Mr. John R. Young of Ithaca, New York, a deep aquamarine glass bowl made in New York State about 1830; and Mrs. Meyer Rosenfield of Des Moines, Iowa, has given a French carved glass vase made at Nancy about 1890.

During the year we have held thirty-five exhibitions. A number of these were organized primarily for the benefit of the students in our School of Design and were shown in the corridors of the School. Others were of the product of Toledo artists, the works of one of whom we show every month of the year except in the summer. Still others were circulating exhibitions organized elsewhere and shown here among many other places. Those which we ourselves have planned and arranged included the exhibition

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of Chinese tomb sculptures in terra cotta, of contemporary decorative arts, of selected paintings by contemporary American artists, of works by artists unappreciated in their day, and the exhibition entitled Five Centuries of Realism, which was organized by our Annual Professor of last year in connection with his course of lectures on the development of realism in the Italian Renaissance. Our most important exhibition of prints of the year was a splendid collection of engravings by Dürer, which was most generously lent us by its owner, Mr. Charles J. Rosenbloom of Pittsburgh.

Aside from our permanent collections, our temporary exhibitions are the most important component of our varied activities. They supplement our collections, enliven our educational work, and bring to Toledo people an opportunity to see not only what is going on in the world of art today but something of that which has been done in the past as well. For the year 1940, in addition to those exhibitions of a type fairly standard with us, we are planning two which we feel are of outstanding importance. Our Annual Professor for the current season is organizing an exhibition of Venetian Paintings and Drawings Owned in America. In this field he is one of the world's great authorities. We have had remarkably favorable response to our requests for loans, so that we already know that the exhibition will be most significant. It should attract a great deal of interest from people of Toledo and of surrounding communities. Dr. Tietze is preparing and will publish a catalogue which we trust will not only be a record of our exhibition but a contribution to the literature on the subject, and he and other members of the Museum staff will be prepared to give a considerable number of lectures and talks on the exhibition while it is current.

Due to the outbreak of the war abroad, the masterpieces lent by various European galleries to the exhibitions at the New York and San Francisco fairs cannot be returned to their homes at the present time. It is therefore possible to exhibit them in a number of American museums, and we have felt that we could not afford to miss this opportunity of showing in Toledo works which may never come to this country again. We have agreed to participate in the circuit and will show the exhibition here in November. Due to the great value of the paintings included, it will be the most expensive exhibition which we have held since our Inaugural of 1912. We feel, however, that with works by Van Eyck, Vermeer, Chardin, and Rembrandt alone, not to mention the many others, it is most important for us to have it, and that those who wish to see the exhibition will be willing to help us defray a portion

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MISS BECKMAN'S SATURDAY MORNING CLASS STUDIES A WORK BY CARPACCIO

of the expense by the payment of a small admission charge. While we will not hope to recover all of the cost of the exhibition through these fees, we will hope to reduce the expense to an amount which will still be within our normal budget for exhibitions.

We feel that with these two exhibitions in view, in addition to the others which we may hold, such as that of contemporary decorative arts being shown in February and our annual American exhibition in the summer, we will have a year of art activity such as Toledo has never known before.

As we are rather extensive borrowers for our exhibitions, we also maintain a generous policy of lending, and during the year we have met most of the requests for loans which have come to us. There are of course certain of our paintings such as the Piero di Cosimo, the Filippino Lippi, and the Blakelock which we cannot allow to leave the Museum because they are on old and fragile panels or delicate canvas. We have also had to reject some requests for loans because they came at times when our galleries were denuded by previous commitments. However, we have had thirty-three of our paintings in seventeen exhibitions outside of Toledo. Seven of them were shown at San Francisco and one or more at other places, including Springfield, Davenport, Chicago,

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Bloomington, San Diego, Pittsburgh, Kansas City, Boston, and New York. Pictures lent range from the works of contemporary Americans such as Friesseke, Corbino, Fursman and Marin, through the nineteenth century American and European artists to the old masters, our most important loan in this group being the Velasquez.

Our educational activities have proceeded along the lines of past years. The annual professorship which was established in the fall of 1938 with the aid of a generous and substantial grant from the Carnegie Corporation of New York has produced excellent results. Dr. Kennedy's course attracted a well-sustained interest from students who took it for academic credit and from others who came regularly for the pleasure and stimulation of his lectures. Dr. Tietze's work has met with an equally favorable response, and both professors have presented some truly brilliant lectures. The popular lectures given by Dr. Tietze on various art centers of Europe and on certain of the great masters have been most inspiring. The influence of the visiting professors upon members of the staff of the Museum is not to be overlooked. They bring to us a new vision, a fresh outlook, and high standards of scholarship. We feel that the experiment which we are making in this direction is more than justifying the effort, and that as we gain experience from this year's work we will be able to improve next year's just as we have been able to improve that of the current season in the light of our first year's results.

We have been particularly interested to notice during the past year the number of groups from out of town which have visited our Museum. There have been one hundred and forty-five school classes and sixty-five adult groups that have come to the Museum from nearby communities. In the case of adults a number of them were brought to Toledo by other events, but the greater portion of them have come primarily for a museum visit. The school groups have come from such places as Bowling Green, Delta, Pemberville, Springfield, Neapolis, Napoleon, Bluffton, Holgate, Norwalk, Wauseon, Gibsonburg, Adrian, Findlay, Sandusky, Temperance, Hillsdale, Morenci, Monroe, Blissfield, Lambertville, Carlton, West Manchester, Montpelier, to say nothing of the nearer communities such as Perrysburg, Maumee and Sylvania. One of the most interesting of these groups is that from Gibsonburg and Woodville, whence have come from fifty to one hundred twenty youngsters each Saturday morning during the fall. Their visits are particularly gratifying to us for they represent a long range result of museum work. Some years ago, an enthusiastic youngster was a regular attendant at the

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ONE OF THE LARGE CLASSES AT THE VENETIAN PAINTING EXHIBITION

Museum's art talks and other activities. He grew up, married, and is now living in Woodville. He and his wife felt that the children of that community would profit from the same contacts that he had made at the Museum, and so arrangements were made to take care of the groups that might like to come in, and with the cooperation of parents, bus transportation to get them here was organized. Needless to say, we are particularly encouraged to find in this instance, as we have in so many others, that the work which we have done in past years is bearing splendid fruit.

Our Museum School of Design with an enrollment of 1,607 children, but fourteen more than in the previous September, has shown an increase in children's attendance of slightly over two thousand, reaching a total of 40,703. The adult enrollment has increased from 1,247 to 1,336, and the adult attendance from 21,135 to 24,408. Our total enrollment in the School of Design in September was 2,943, the largest which we have ever had and very close to the 3,000 which we had considered our maximum capacity when planning the facilities which the School now occupies.

The most notable aspect of our work in music is that, for the first time since the opening of the Peristyle in 1933, we have sold

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every seat available for our entire series of concerts. Accomplished in six years, this is cause for rejoicing. It is also helpful to us. We have in the past conducted a certain number of free children's concerts, presented by the great orchestras which appear here, financing them from a small balance from a Carnegie grant toward our educational work in music. As that fund has been exhausted, we have asked subscribers to the concert series who could not use or give away their tickets for any particular event to return them to us for resale for the benefit of the children's concert fund. While we will probably not be able to support them wholly from this source, we expect to do so in very considerable part.

We are giving some thought to the possibility of repeating certain of our next season's concerts at a very low price for the benefit of those who either for social or economic reasons do not attend our regular series. Opinions vary considerably as to the field which is available for such concerts. We will probably never know until we have tried. As soon as we are able to stand a financial loss if one occurs, we feel that it would be wise to make the attempt and settle the question.

Our educational work in music has made good progress. Due largely to the larger number of orchestral concerts given, nearly five thousand more children have attended these events and about thirty-six hundred more have attended the Music Appreciation classes. Weekly music broadcasts sponsored by the Junior League have been given over WSPD in the spring and over a National Broadcasting chain in the fall.

The total attendance at the Museum for the year amounted to 309,090, a decrease of 34,010 from that for 1938. The adult attendance showed an increase of 1,521, reaching a total of 176,228. Our decrease lies wholly among the children and is smaller than we had expected due to the discontinuance of the moving pictures on Sunday.

During the year we have published our Catalogue of European Paintings. Copies of it have been sent with our compliments to museums, libraries, and scholars in this country and abroad, and have produced acknowledgments ranging from the perfunctory to the flattering. The most frequently repeated comment is one of highest praise for the standard which has been maintained in the formation of the collection, both on the part of our donors and of the Museum itself. A companion volume on our American paintings is in preparation and should be available in 1941.

We are particularly pleased to report that our membership has shown a substantial percentage of increase as a result of a

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quiet campaign of letter-writing on the part of our President. Our members now number five hundred and eighty-three as against four hundred and ninety-six at the close of last year, and our income from their contributions reached \$5,015 as against \$4,366. This is an increase of somewhat over seventeen per cent in membership; and while we still have far too few members, if we could make a similar increase each year, it would not be long until our membership would be at least in line with that of other museums.

We have reached the limit of expansion with the resources now available to us. We cannot increase our operating expenses without encroaching upon funds restricted to the purchase of works of art. We are at the point where we have three alternatives in the consideration of any new undertaking or any costly expansion of existing ones. The first choice is to drop something we are now doing of equal cost, the next is that we must secure funds from new sources, the third is that any new undertaking must be self-sustaining. We have always concurred most heartily in the belief of our Founder that education should be free, and hence we have never made a charge for any purely educational work. We would regret to see the day come when that policy would be altered. We believe that it is quite justifiable to make a charge, particularly as reasonable as it is, for our concerts, which may perhaps be viewed as entertainment no less than as education. We feel that it is also probably legitimate to charge the visitor for some particular exhibition, as we propose to do for the showing of the Masterpieces from the World's Fairs. Even in that instance we shall admit school classes free, perhaps at hours which will not conflict too greatly with the enjoyment of the pictures by the general public. We do feel that it would be most unfortunate were it ever necessary to resume the practice of making an admission charge to the Museum even on a single day, or of charging a fee for lectures, conducted tours, or classes.

We know that, barring any expansion of our work, there is a small but inevitable increase in our annual operating cost. Much of it arises from conditions over which we have but little control, such as the cost of heating, lighting, and insurance. The rest of it arises from the increasing services which must be performed as greater numbers of people visit the Museum. It is our hope that our membership can be increased until the income from dues will at least take care of our general educational work, for which there is no specific endowment as there is for our School of Design and our Music Department. It is also our hope that people will realize that we are not wallowing in wealth, that we keep our-

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selves solvent by the exercise of extreme prudence and care even to the pinching of pennies, that we spend wisely and well the funds which are available to us, and that we entertain no projects which are economically unsound. We believe that when they do understand our needs we may be the recipient of substantial gifts and bequests, either for specific purposes such as the purchase of works of art, the expansion of our School of Design, the operation of our temporary exhibitions, the development of our library, or best of all for the general purposes of the institution, which will enable us and those who come after us to devote such funds to the purposes for which they may be most needed.

We can never adequately express our appreciation to the staff of the Museum for their splendid and enthusiastic efforts, nor to our officers and trustees for their staunch and loyal support, nor most particularly to our President for his kindly understanding, his wise decision and his most effective administration.

AN EARLY ITALIAN MAJOLICA PLATE

IN EARLY medieval times little pottery was made in western Europe until about the twelfth century when the Arabs brought to Spain their highly developed art. The metallic-glaze and lustre potteries made there under Moorish influence were called Hispano-Moresque. Majorcan trading ships carried these wares to Italy and not long afterwards similar pottery began to be made in that country.

From the name of the islands, Majorca, comes the designation of the early Italian wares as majolica. The name first came into use in the fifteenth century, the pottery so called being of a soft clay, covered with an opaque glaze, painted and enamelled, sometimes finished with brilliant lustre. Similar wares in France are called faience, a word derived, strangely enough, from the town of Faenza in Italy. The Dutch Delftware, too, has some basic similarity.

Under the patronage of princes and dukes nearly every town of importance in Italy had its factory or "bottega" for the making of majolica, and from 1500 to 1560 the art reached its highest achievement in Italy, at the same time representing the finest products of the potter's art in Europe. Each center perfected certain types of decoration, so distinctive as to make classification of Italian pottery of the sixteenth century fairly easy today. Faenza is especially noted for its decorations of grotesques and arabesques in blue on yellow ground, Caffaggiolo for its sumptuous



MAJOLICA PLATE

GUBBIO, 1531

majolica with the arms of the Medici, and its designs after the works of Florentine artists. Urbino ware is decorated with motives based on Raphael designs, from Deruta come large dishes with figure paintings, and at Gubbio was made the famed lustre-decorated ware.

The town of Gubbio, situated on the eastern slope of the Apennines, became, in the late fifteenth century under the patronage of the dukes of Urbino, a center of ceramic craftsmanship. One man, Giorgio Andreoli, is chiefly responsible for its renown. Maestro Giorgio, as he was called, was originally a sculptor, a member of a distinguished Pavia family, who was exiled from his native city in 1498 and settled in Gubbio. His fame is associated particularly with the amazing lustre colours, gold and ruby-red, which he perfected. The gold lustre was not actually his discovery, but the ruby-red is not known to have been made before his time, nor, with the same effect, since. So much was this lustre sought after that potters of other towns sometimes sent their pieces to

Gubbio, after they had been painted and fired, to be embellished with lustre by Maestro Giorgio. Many of these pieces are signed with the name or mark of the original painter in blue in addition to that of Maestro Giorgio in lustre. Works entirely done at Gubbio are signed only with the full name or initials of the master in lustre.

This lustre was achieved by a special technique. After the piece had been decorated and fired, the artist coated the surface with a thin layer of pigment containing a metallic salt. It was then fired again under moderate heat in a wood fire, the smoke being necessary to attain an iridescent effect. After washing off the smoke, the surface was rubbed gently with wood ashes, similar to the process of burnishing metal.

The decorations of Gubbio pottery are usually scrolls ending in heads of birds, monsters, and humans, grotesque figures, sea-horses, winged cherubs. A popular form of adornment for plates was a broad border of such designs surrounding a portrait. These plates were used for presentations, wedding gifts, tokens of affection. An important example of this type has recently been acquired by the Museum. It is the earliest piece of majolica and the finest in quality in our ceramics collection and greatly strengthens and enhances the small group of Italian pottery, setting a high standard for future acquisitions.

The plate is nine and one-half inches in diameter, its center deeply indented and decorated with a portrait medallion of a young woman, behind whose head is twined a scroll with the inscription: *Silvaggia Diva*. The flat, broad rim of the plate is filled with a border of freely drawn arabesques, winged figures with human heads, and the head of a cherub. Over the soft blues and grey-browns is seen the shimmer of the iridescent ruby-red glaze of Maestro Giorgio. The piece is signed with the monogram M.G. and dated 1531.

Once in the noted Pringsheim Collection, Munich, catalogued and described by Dr. Otto von Falke, the plate is also listed and illustrated in *Corpus della Maiolica Italiana*.¹ Several pieces similar to this may be seen in the great collections of the British Museum and the Victoria and Albert Museum, London, which with Hertford House, Oxford and Cambridge Universities and the Royal Scottish Museum at Edinburgh, have most notable collections of early Italian majolica.

¹ *Corpus della Maiolica Italiana*: *Bulletino d'Arte, Pubblicazione Annuale* No. 1, Rome, 1933, I, p. 48, No. 242, repr. 219. (Our plate dated erroneously 1530).

THE TOLEDO MUSEUM OF ART NEWS

MUSEUM STAFF CHANGES

Some years ago the Museum, anticipating a trend of the times, established a pension system for its staff with retirement at fixed ages. Although there have been previous retirements under special arrangements, the first to retire under the new scheme, which is operative for all employees, is Elisabeth Jane Merrill, who will give up her duties on August 1.

When Miss Merrill came to the Museum as Docent in 1914, museum educational work was in an incipient stage. The plan which had been adopted in Toledo was still a pioneer work, without precedent and without as yet any general acceptance or even approbation on the part of other institutions. In 1915 Art Talks for children were established on a regular schedule and on a basis of teaching art principles rather than breezy anecdote. The response to sound instruction was impressive, and from most modest beginnings the work has grown to numerous classes fitted to varying age levels.

Soon thereafter music appreciation was incorporated in the Museum program, for the first time, so far as we are able to ascertain, that it was accepted by any similar institution, and likewise for the first time correlation of music and art was worked out for both adults and children. Gradually work with school classes from pre-school to university levels was established. Talks on design and color enlivened by study of Museum collections and application to daily life were given high school classes; extension work was carried on in the schools, stimulating class work and Museum attendance; classes in history, geography, art, mathematics, home economics and other subjects came to the Museum for the study of art as background and inspiration for their work; classes in art history and art appreciation were offered for university credit. Meanwhile an extensive program was provided for clubs and study groups from Toledo and neighboring communities, and the opportunity offered outlying schools was eagerly grasped by them.

More recently especial attention has been given to high school groups and to very young children, to groups which come as representatives of their schools and report on their Museum work to their classes, and to work in art appreciation for teachers and children which combines study in the galleries with opportunity for self expression.

In 1917 the total attendance at Museum educational activities was 5,224; in 1939 it amounted to 78,259 exclusive of that at

THE TOLEDO MUSEUM OF ART NEWS

motion pictures, classes in the School of Design, in music appreciation, and at concerts. This is truly a remarkable record of growth. Miss Merrill leaves a well organized department, a rounded and carefully considered educational program. Her influence will long continue to be felt.

Frank A. Seiberling, Jr., for the past two years Assistant to the Director, has been promoted to Supervisor of Education. Mr. Seiberling is a graduate of Princeton University, and continued his studies in the Graduate School of the University of Chicago. He has also rounded out his training by extensive European travel and study of American collections. While in Toledo he has made an enviable record in his handling of Museum publicity and has shown marked literary talent. As Supervisor of Education he will have charge of the administrative work of the department, will conduct classes in Art History and Art Appreciation, will work with children and will be available for lectures and talks to groups wishing to visit the Museum, its collections and exhibitions.

The position of Assistant to the Director has been filled by the appointment of Anson B. Cutts, Jr. A Yale graduate of the class of 1928, he studied at St. John's College, Cambridge, England, and received his Master's degree at Yale in 1932. In college he specialized in architecture, and he has shown marked ability as draughtsman and water colorist. He has contributed extensively to English architectural publications, taught at Cambridge and studied at the Ecole des Beaux Arts at Fontainebleau. He served for three years as Executive Secretary of the Association of Canadian Bookmen and for a summer as art critic on Time. At present he is doing graduate work in History of Art at Princeton. He brings to his work with the Toledo Museum an excellent background of training and experience.

MAY EXHIBITIONS

Two exhibits of interest will be shown in the Museum during May. The Toledo Federation of Art Societies' annual exhibition of the work of artists of Toledo and vicinity includes paintings in oil and water color, drawings, prints, sculpture and craft work, chosen by a jury composed of three noted artists and teachers.

The First Toledo International Photographic Salon comprises two hundred sixty works chosen from almost two thousand entries from China, New Zealand, South Africa, Central America, Egypt, Hungary, Italy, Belgium, England, Jugoslavia, The Netherlands, Mexico and from various parts of the United States.

MUSEUM NEWS

A number of paintings from the Museum's collection have been lent for exhibition at other galleries. The Portrait of Joseph Porter, Esq., by William Hogarth is being shown at the Phillips Memorial Art Gallery, Washington, D.C.; the Sir Joshua Reynolds Self-Portrait is included in an exhibition of noted self-portraits at the Schaeffer Galleries, New York; Roger de la Fresnaye's Portrait of M. de Miré has been lent to the Arts Club of Chicago; The Woman with the Crow by Picasso is at the Institute of Modern Art, Boston, Mass.; the Detroit Institute of Arts is borrowing Van Gogh's The Wheat Field and the Manet, Portrait of Antonin Proust; and to the Grand Rapids Art Gallery we are sending the Bol, Girl at Window, Eeckhout, The Magnanimity of Scipio, and Van Gogh, Houses at Auvers.

A Persian eleventh century leaf of a Kufic manuscript from the Museum's collection is included in the comprehensive exhibition, 6000 Years of Persian Art, which opened at the Iranian Institute, New York City, on April 24.

The Toledo Museum and the Detroit Institute of Arts will be hosts for the annual meeting of the Museum Directors' Association, May 20 and 21.

Miss Joanne Klauser, a Museum School of Design Student, has been awarded one of the five national scholarships for study at the Tobé-Colburn School for Fashion Careers in New York. Miss Klauser attended Museum classes from 1931 to 1934, and from 1936 to 1940 was registered for University credit in our School.

A scholarship for graduate study at Radcliffe College has been received by Miss Hilda Wenz, a University student registered in both School of Design classes and Art History courses. Miss Wenz first attended the Museum's classes for children from 1927 to 1931.

Miss Ruth Knapp, on leave of absence from the Museum staff to continue her training, has received a Carnegie Scholarship for summer study at Harvard. Miss Knapp will resume her duties in the educational department of the Museum in September.

Two of the Museum's paintings will be shown in the exhibition of Masterpieces of Art at the 1940 New York World's Fair,—The Return of Christopher Columbus by Eugène Delacroix, and Portrait of a Gentleman by Philippe de Champaigne.

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MUSEUM HOURS

The Museum is open daily from 9 A. M. to 5 P. M. and on Sundays and Holidays from 1 to 5 P. M. The Museum is closed on New Years and Christmas.
Admission to the Museum and its regular educational activities is free at all times.
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART